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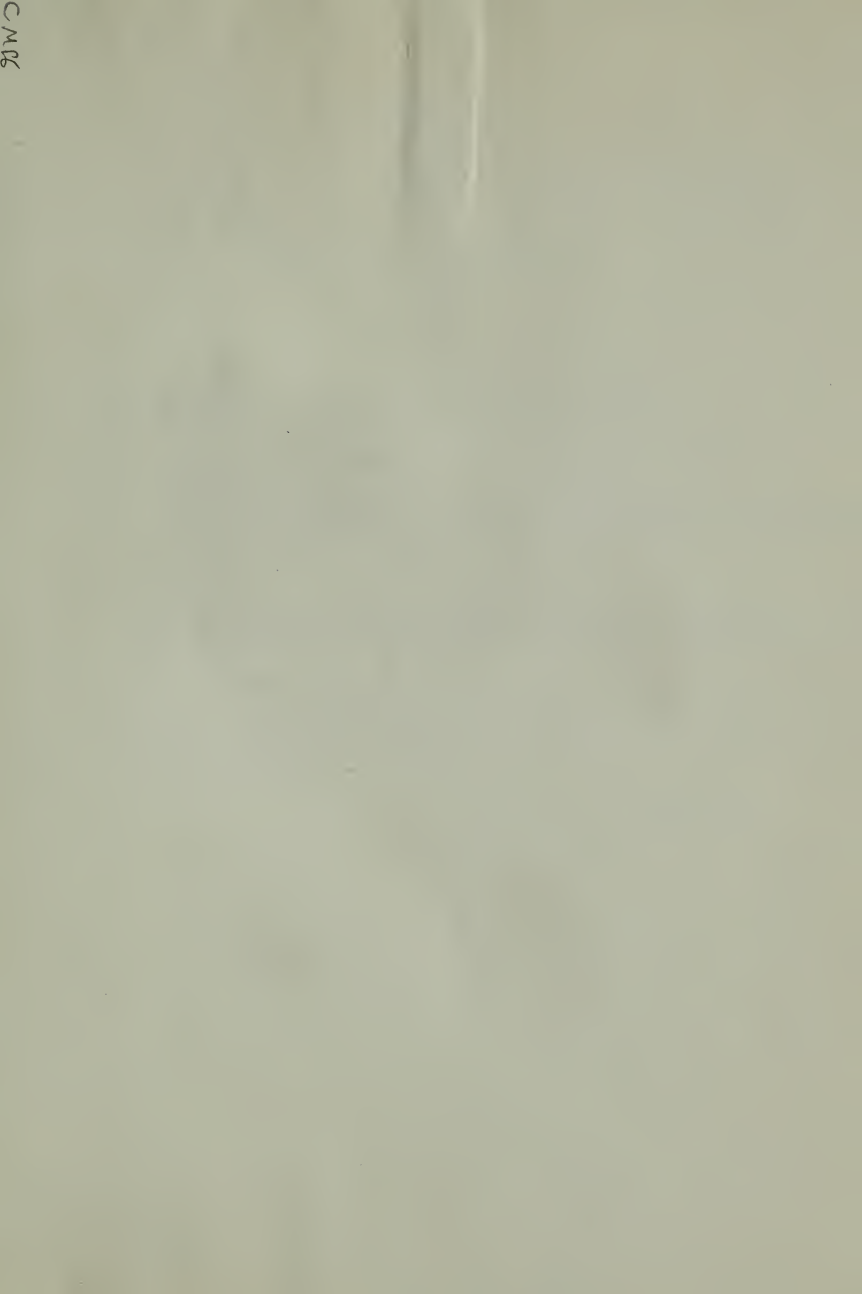
N° 14


THE CATACOMBS

of Rome

FRANK & C. - ROME

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Corāno in XPO et Divo Benedicto
Dño Vedestro Godu
Frater.

Cadent a latere tuo mille,
et decem millia a dextris tuis:
ad Te autem, non appropinquabit.

.....
Quoniam Angelis suis mandavit
de te

Ut custodiant te in omnibus
viis tuis.

Ps. 90.

Ora pro me

fr. U. m. Bertini O.S.B.
Romae innoventium



THE MONUMENTS OF ITALY - N. 14

P. SISTO SCAGLIA

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THE CATACOMBS
OF ROME.



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Origin, Development, and History of the Roman Catacombs.

Gradually as Christianity was propagated in Rome, there arose the necessity of its own institutions for the growth and vital development of the new organization. Thus places of meeting were fixed and schools, churches and cemeteries were established. The new religion required a specific form of worship not only spiritually but also externally, free from all profane infiltration, and separated necessarily from all other cults, and the Christian tomb participating eminently in the religious character, should consequently have nothing in common with the tombs of the Pagans.

The early Christian cemeteries are now called catacombs, but the etymology of this name is difficult to explain. It was first given to the Cemetery of S. Sebastian in the III century, and afterwards to all the others. The word cemetery is derived from the Greek, and signifies dormitory, and this perfectly characterizes the Christian's last abode. In fact the body was considered as reposing in virgin soil, while awaiting its glorious resurrection. Plates 2.9.25 and 29 give us an exact idea of these places of sepulture. The rectangular cavities hollowed out in the walls of the subterranean corridors are the

tombs most common, and are called *loculi*. These were nearly all found opened and violated by the Barbarians, antiquaries, and avaricious speculators. Some of the graves are formed with an arch above them and these were called *arcasolia* (plates 3.13.44). When these contained the remains of martyrs they served for altars. These were composed not only of corridors and galleries, but here and there, were chambers opening out of the said passages, called *cubicula*, which were often family vaults (pl. 3. 7. 8. 9. 11. 21. 23. 37) ; sometimes they belonged to certain burial societies.

The Christian cemeteries then, were immense labyrinths of subterranean galleries and chambers, and according to the Roman law, were supposed to be the property of the individual, or of the society to whom the ground above belonged, and consequently were absolutely free from any interference of the civil authorities, or others, except that of the College of the Pagan Pontiffs who had the regulation of everything pertaining to funeral rites.

This historical and juridical idea of the Catacombs enables us to comprehend the genesis of their formation. In Rome, not only the slaves, the freedmen, and others of the lower orders of the population, but also rich and noble persons became converts to Christianity. These following the faith which they had embraced prepared hypogeums for their dead, on

their own properties in the immediate vicinity of the city. Now the sepulture of their poorer brethren, or of other families being likewise permitted in the same places, it happened that around the sepulchres, little by little, as the Christian population increased, a system of crypts was developed ; these were underground passages and chambers, the walls of which were hollowed out with thousands of *loculi*, which received the remains of the first generations of the Christians.

The history of the Catacombs with regard to their legal position, may be divided into three grand periods thus :

1st Period. The catacombs protected by peculiar laws, and declared religious ground from the fact of their funeral character, bore for a long time the name of the family which founded them, or of some illustrious martyr buried there.

Their development was justified in the eyes of the authorities, by the clients sufficiently numerous of the families which founded them, and even the manner of burial (by inhumation) required an extended space of ground. It sometimes happened that the tendency to agglomerate tombs around the sepulchres of heroes, concurred in the growth of cemeteries, yet the legal title remained the same.

The family and private nature which as an ægis protected the burial place common to the brethren

was not dissimulated ; on the contrary it was put in evidence, and this is why the most ancient tombs were constructed with wide and monumental entrances, as the pagan sepulchres on the highway.

Thus the Flavian cemetery flanked the Via Ardeatina and the ruins of that part which now remain, overlooking the consular road, have all the characteristics of the most majestic pagan tombs, (pl. 32). The Pomponian monument too, under which, as early as the 1st century a Christian cemetery had been dug, rose magnificent, and resplendent in marbles, on the Appian Way (pl. 1) (1).

Here then is the true and authentic history of the Catacombs. The idea that a whole population could live like ants, underground and in such places, is not even worthy of a romancer; not only does it contradict the irrefutable gifts of history, but it makes of the primitive Christians a flock of timorous sheep.

2nd Period. But the progressive development of burial property beyond the limits of the extensive grounds generally consecrated to the tombs, (which was called *cedere monumento*) must naturally have drawn the attention of the civil authorities to the Christian cemeteries. The land so much employed entirely for burial purposes, betrayed the nature of

(1) See my *Cimetière de S. Caliste*. p. 75 et suite.

the property as belonging to a society, and against all such as were legally recognized, an exceptional rigour was maintained, dating from the time of Trajan. The Christians therefore were obliged to constitute themselves into corporations having the necessary authorization. This was a permission given by a decree of the Senate, and is mentioned¹ in a pagan inscription discovered at Lanuvium, which speaks in precise terms of a burial society, the members of which were poor workmen, slaves, and freedmen who paid a monthly sum in common in order to « prepare an honoured tomb » (1).

Notwithstanding this authorization, it seems that the Christian cemeteries even in their constitutional form, were only tolerated by the government because they could not be abolished for reasons of public hygiene. And if the pagan plebeian sometimes desecrated the open air burying grounds, as happened in the cemeteries of Africa, such disorders were certainly repressed by the public force ; the tombs of the dead were sacred to the Romans, and to private

(1) For all which concerned the juridical situation of the Christian cemeteries, consult the 1st vol. of my Latin work *Notiones Archaeologiae Christianae*, or my *Manual in Italian*, or the work above indicated. Also see the list pp. 3, 4, and 5. In this little abridgment the works will be cited thus: *Notiones* vol. . . . part. . . . p. . . . *Manuale* . . . Cim. de Ste. Cal.

persons or societies to which they belonged; they always inspired a religious respect.

The new character of the cemeteries gives us the reason of the transformation of the private burial grounds into social ecclesiastical dependencies. In fact scarcely had Pope St. Zephyrinus mounted the pontifical throne in the year 198, than he appointed his deacon S. Calixtus to the administration of a grand cemetery on the Appian Way. This was the beginning of the direct interference of the Church, in the preservation and development of these cemeteries. When afterwards the Emperors Valerian and Gallienus in the year 258 seized on the goods of the Church, the cemeteries were only confiscated, on account of their religious character which rendered them inalienable. There is no doubt of them appertaining to the Church at the time, and not to private individuals or associations, for we know that when Gallienus became sole emperor, he restored them to the Christians, that is to the bishops, and chiefs of the Christian communities. The same thing happened during the pontificate of Melchiades (210-214) after the persecution of Diocletian, who had confiscated the cemeteries, for when the edict of Milan in the year 313, had put the Christian religion on the same footing as the official religions, restitution of the cemeteries and places of meeting was made to the Christians.

3rd *Period*. To the tombs already existing, there were added others which were developed around those of the martyrs who suffered in the persecution of Diocletian. These were sumptuously decorated especially with verses composed by Pope Damasus (368-384). There arose a number of sanctuaries above the soil, which in consequence of the great number of tombs in their vicinity, became centres of new open-air burying grounds. From that time, though many ceased to inter their dead in the catacombs, yet it did not hinder the subterranean galleries from being continually extended, since the Christian population was daily on the increase. The limits of civil and private property were no longer rigorously observed; and the cemeteries were put in communication with one another, by corridors which passed under the consular and public roads.

Here then, the catacombs give us an idea of the propagation of the Gospel in the city of the Caesars.

Even in the 1st century there had been Christian cemeteries in Rome, - those of Priscilla, Domitilla, Lucina, Processus and Martinianus, and others, - and their existence confirms the expression of Tacitus, who calls the Christian population of Rome at the epoch of Nero's persecution, an immense multitude: *ingens multitudo*.

In the V. and VI. centuries the open air burying grounds began to be generally used, while the Cata-

combs were still visited by crowds of pilgrims, who descended to the principal sanctuaries, to venerate the tombs of the martyrs. We see where with pointed iron implements they wrote on the stuccoed walls, their pious invocations, recommending themselves and those dear to them to those holy martyrs, or else wishing to their own dead, peace and life in God. We have no more indices of sepulture in the Catacombs after the VI. century, but pilgrims still continued to visit them till the IX. century, and the itineraries which those pilgrims used, have proved of great value in archaeological researches. We can but admire the simplicity of the style ; even the topographical and historical errors with which they are full. They were edited by strangers who had made the pilgrimage perhaps for the first time, and when we study the reason of them they become useful and interesting (1).

The frequent invasion of the Barbarians (Goths, Ostrigoths, Lombards, Saracens, and others), caused enormous damage to the Catacombs, especially those under the ground occupied by the invaders. The popes, chiefly Sixtus III., Symmaticus, and Vigilius, endeavoured to repair the harm done to the tombs of the martyrs, but after the last incursion of the Lombards, who stole away even the bodies of the saints, it was decided to remove the precious

(1) See these documents in the 1st vol. of my *Notiones*, or in the appendix of the *Manuale*.

relics to the basilicas within the city, for their greater safety. This done, the Catacombs lost their attraction for pilgrims, and pilgrimages to these cemeteries soon ceased altogether. Henceforth they became completely abandoned ; rubbish and alluvial deposits encumbered the lanterns made to give light and air below, and even a great part of the galleries got choked up. The plough passed over the ground above, and all traces of these venerable sanctuaries disappeared little by little. Towards the XIII century there remained only the vague remembrance of the great majority of the Catacombs.

II.

Discovery and Study of the Catacombs.

Fallen thus completely into oblivion the Catacombs of Rome however were brought to light again by some Franciscans, who penetrated into them for pious purposes. Here and there they wrote their names, and later on the famous humanists of the Roman Academy presided over by Pomponius Leto, descended into them. But these latter professing an exaggerated cult for literature and classical antiquity, cared little for the treasures with which they were surrounded in their subterranean assemblies. The Cistercians who had charge of the Catacombs of

S. Sebastian, descended into them, as did also some strangers but we know nothing of their researches. However in the XVI. century some intelligent explorers, penetrated into the Catacombs, following the traces of Panvinio, and among them Ciacconius who has left us a description of the first of them which he discovered and which is on the Via Salaria. Then came Bosio who has justly been called the "Christopher Columbus of the Catacombs". This explorer discovered and visited a number of them, and in his work entitled *La Roma Sotterranea*, published after his death by Severano, he has given us a scheme of the scientific system which guided the Jesuit Marchi in the last century, and above, all his worthy pupil J. B. De Rossi in their admirable discoveries.

De Rossi in fact surpassed all his predecessors, and raised the study of Christian Archaeology to the dignity of a science, by establishing for it principal rules, applying it to history, and by bringing the monuments to the light of Christian literature. He was the founder of the Roman school which has, had for its scholars Stevenson, Armellini, Marucchi, de Waal, and Wilpert; the last three still living.

The scientific study of the Catacombs shows us that the chief importance of these monuments is not the existence of innumerable underground galleries, but the collection of epigraphs, paintings, and other things of art found there.

Epigraphs (1).

These Christian epigraphs gives us a perfect revelation of what was in the minds of the first disciples. They form a chorus of acclamations expressing faith in the final resurrection, (pl. 46), and the hope of the defunct, of living in God, in Christ, and in the Holy Spirit, among the angels and saints. Again we have the prayer that God would receive the soul into His blest abode ; and again the request is addressed to the defunct himself (who was belived to have entered into eternal rest), to intercede with Christ for those held most dear, and who are still on the land of the living. Sometimes the defunct himself seems to speak to those who visit the tomb ; one could almost imagine to hear his voice recommending himself to the prayers of his brethren in the faith. We give the following examples : (And what life, what tenderness and what poetry are in these expressions!)

Vivas in Deo — May you live in God.

Filia in Domino — O Daughter ! Live in the Lord.

Augurine in Domine et IX. — O Augurinius live in the Lord and in Jesus Christ.

(1) See my *Nottones*. Vol. II. part. I. This volume contains the first treatise of Christian Epigraphs which has been published. Another smaller one has been edited by Hoepli, and now we anxiously await a volume by the illustrious Prof. Gatti who has employed 20 years at the work.

Vivas in Spirito Sancto. — May you live in the Holy Spirit.

Agatemeris Spiritum tuum. inter sanctos. — Agatemeris may thy spirit be among the saints.

Rapta ad Angelis. — Borne away by angels.

MNHCOHC—IHCOC. O. O Jesus our Lord,
KYPIOC—TEKNON. remember our infant.

Sabbati, dulcis anima, pete e roga, pro fratres et sodales tuos. — Sabbatius, sweet soul, ask and pray for thy brothers and companions.

Praesta in orationibus tuis ut (Deus) possit amaritias meas indulgere te in pace (suscipiat Deus) Obtain by thy prayers that God may pardon my sins. May God receive thee in his peace.

A Greek inscription found at Autun in France concludes thus: — «Satisfy thyself with the fish. I desire Thee O my Saviour, I supplicate Thee, O Light of the dead ! Ascandios my father dear to my heart with my gentle mother and my brothers in the peace of the fish. Remember thou thy Pectorios. »

The natural tendency to hide the mysteries of the faith from the profane, was favoured by the Church, and seems to have been a law from the very beginning of the propagation of the Gospel. This explains why a symbolical language is used in the epitaphs very often, to express the most sublime dogmas of the Christian religion. The finest example we have of this, comes to us from Asia Minor, in an inscription

dictated by a bishop of Hieropolis, named Abrcius, now in the Lateran museum. (pl. 6). It consists of two remarkable fragments given to Leo XIII.; one by the Sultan Abdul-Hamid, and the other by the celebrated English epigraphist Ramsay. The text is not complete but it is not difficult to supply what is wanting. In this inscription Abricius says that he is a disciple of the Chaste Shepherd; that he came to Rome to contemplate a kingdom and a queen arrayed in ornaments of gold; that he has seen a people marked with a splendid sign; that he had faith for his guide who served him everywhere the *fish* angled by a Chaste Virgin: the grand fish given to friends that they should feed on him, with the honeyed wine and bread; and finally that he who understands this, and who is of the same faith as himself, should pray for him.

It is evident that the Chaste Shepherd is Christ; the queen is the Church; the people marked with a splendid sign, is the Christian people; the chaste Virgin is the Virgin Mary; the great fish is Christ, and the bread and honeyed wine, the Eucharistic elements.

With regard to the symbol of the fish, the whole world knows the meaning of the famous acrostic **ΙΧΘΥΣ**, that is fish formed by the initials of five names of which the whole gives us the most laconic

creed, and also the most explicit rapport respecting Christ. The following is the text in full :

ΙΗΣΟΥΣ ΧΡΕΙΣΤΟΣ ΘΕΟΥ ΥΙΟΣ ΣΩΤΗΡ.

Jesus Christ, Son of God, Saviour.

Several times the fish appears cut in the marble of the tombs, (pl. 5. No. 1); often it becomes an element of the inscription, replacing the name of Christ, and in an inscription in the Catacombs of S. Calixtus it is no longer the figure employed, but the word itself which is substituted for the name of the Saviour.

Bettoni in pace Deus cum spiritum tuum ΙΧΘΥΣ.
Bettoni rest in peace. God the fish be with thy spirit.

Other symbols appear also in the epitaphs, especially the anchor representing the cross, the hope of the Christian ; the dove which is the emblem of the soul released from the body ; the sheep is the soul elect of God ; the palm is the symbol of victory ; the tree and the flowers, represent the Garden of Paradise. The fish disappeared almost entirely towards the close of the III. century but the anchor, the palm, and the dove continued to be employed as symbols till the V. century. We very often see an image with outspread arms, in prayer ; a very ideal figure and nearly always feminine, for it is a personification of the beatified soul. (pl. 5. No. 3). To

this figure is sometimes joined that of the Good Shepherd, the Divine Spouse and the Saviour of the soul.

Many explanations of this figure, - not at all exact, have been given, and it has been among others, made the emblem of penitence. In reality there is nothing on the tombs in common with the figure and the idea penitence. It simply bespeaks the Eternal Shepherd who, according to the most ancient burial rites, gathers the soul of the defunct into the flock of His elect, and carries it on His divine shoulders to everlasting pastures.

The epitaphs of the Catacombs also reveal to us the earliest organization of the Christian society, and furnish us, on this point, with certain details which we seek in vain, in primitive literature. For example we find descriptions of ministers not only of bishops, priests, (p. 5. No. 4), and deacons, but also of other orders believed to be a tardy emanation from the primitive sacerdotal organization. There are inscriptions of readers, in the II. century, and of exorcists in the III. There is also a number of epigrams of virgins consecrated to Christ in God. (*Virgo in Christo Deo*).

Other precious knowledge is given us by the names of the defunct, some belonging to the highest patricians of Rome, and we conclude from these names, that even in the Eternal City the new doctrine was

embraced immediately by the rich as well as the poor, and the slaves.

The epigraphic style was not dogmatic in the first age of the Church as it became little by little in the II century. The formula is classic in the earliest inscriptions ; very often it is simply a name, and the language employed is equally Greek and Latin. This style diminishes gradually till towards the IV. century when the concise formula inspired by the most sublime affections and religious desires becomes prolix and bombastic like that of our own days.

III.

The Art of the Catacombs = Architecture.

The architecture of the Catacombs is very simple. (pl. 2. No. 3). The galleries in their normal cutting, have somewhat the rectangular form, more or less in height, never below that of an ordinary man, but sometimes 25 feet or more high, in such a manner that even 15 loculi are cut, one over another. The chambers opening out of the passages, are most varied in form, the greater number being rectangular with a flat roof, or else slightly curved. Some have a vaulted roof.

In the cemetery of S. Calixtus especially, there are round rooms with spherical ceilings supported

by pillars, and small columns with rough outlines, architraves, capitals, and consoles. There are also little cupolas, and semicircular niches.

None of this has been built ; all has been cut in the tufa rock, but in such a way that the mechanical harmony of the various masses and supports are only apparent.

Paintings (I).

Some of the chambers, and some rare arcosolias in the galleries have the walls and the ceilings painted in fresco. The most noted crypts of the martyrs, or at least those most visited at the epoch of the Peace of the Church, were covered with white or coloured marble, and the arcosolias with mosaics. This latter style of decoration was the work of popes posterior to Constantine, (pl. 4) ; the frescoes on the contrary, appear on the tombs from the Apostolic times, and they give us a very clear idea of the estimation in which primitive Christianity held the art, for so far from repudiating it, the early Christians, as we see, made use of it to decorate their tombs. And Christian art by no means differs in its origin from classic art as we see the latter to-day in all its brilliancy in Pompei. The Christians however were careful to avoid idolatrous subjects, and those of

mythology as a rule. They admired only the most innocent myths, such as Cupid and Psyche, and they preferred to reproduce fishing or hunting scenes, landscapes and decorative details of every kind. The best examples of this style of painting we find in the Flavian Gallery of the Catacombs of Domitilla (I. century).

Here for the first time the charming figure of the Good Shepherd appears who seems to inspire art then in its cradle. Here equally are Daniel in the den of lions, and Noah in the ark with the returning dove, the messenger of peace. These are the only biblical subjects of the I. century.

The II. century as if to make up for it, displays a whole cycle of sacred subjects, somewhat altered however in the various details; those which becoming useless being omitted or replaced by others foreign to history. In fact the scenes here depicted have been reduced to their minimum expression, and adapted to serve allegorical motives. Biblical scenes are less numerous relatively speaking, and they seem to be always and everywhere the same subjects treated over again, the dominant idea being the intervention of the Almighty Power of God in saving, delivering from pain or danger, restoring the dead to life, curing, soothing, strengthening and consoling mortals. In fact we note that these scenes for the greater part are expressed in the most ancient funera

prayers. There is no doubt that they were inspired by those prayers which resounded through the subterranean galleries of the Catacombs as the corpse was deposited in its loculus. In this way we can explain Daniel between two lions only, and sometimes rising from a tomb ; Habakuk in close proximity to him with a cake of bread on which is the monogram of Christ ; Noah represented praying in a sepulchre and not in the ark while the dove with the olive branch is close to the Three Children in the burning fiery furnace ; these are in prayer as Noah and the other figures are.

The biblical person thus portrayed, represented in some sort the defunct for whom prayers were made to God to deliver his soul, as he had delivered Daniel from the lions, the Three Children from the fire, Susanna from calumny, etc.

But these are not the only ideas expressed in the paintings of the Catacombs. The primitive Christians loved to recall the grace of their vocation, and thus we see in one picture, the prophet pointing with his finger to a star in the heavens, the light that should shine over Israel, and which is now above the head of the Divine Infant. (pl. 26), and appeared to the Wise Men under the monogram of Christ. The primitive Christians also loved to figure the sacraments of baptism and the Lord's Supper under certain symbols : baptism because it is the gate of heaven ; the Eucharist because it is the remedy which gives im-

mortality, and has been instituted by Jesus Christ as a pledge of the resurrection to eternal life. In these scenes especially in baptism we see the real element portrayed, but in those symbolizing the holy Eucharist the following symbols are employed: the multiplication of the loaves and fishes (pl. 24. 34); the banquet of fish on the shores of the Lake of Tiberias. In the III. century we have the miracle of Cana of Galilee. Such were the subjects which veiled the mysteries of the Eucharist.

Very often Christian baptism is represented by the baptism of Christ. (pl. 43. No. 1). Sometimes it is the baptism of the catechumen where however as in the preceding subject, the infantile figure of the baptized signifies the spiritual infancy which begins with baptism and lasted formerly during a whole week, after which, the neophyte put off the white garments.

However the source of grace is more often represented by Moses striking the rock and causing the water to flow. Sometimes - but rarely - by a picture of the fisherman, bringing to our minds the words of Jesus to the disciples: «I will make you fishers of men». (pl. 43. No. 2). In the cemetery of S. Calixtus - the richest in these symbolical compositions, - we find the fish represented as being caught in the Jordan where Christ is being baptized, (p.l 43. No. 1); and the fish caught with a hook, in the water which flows

from the mystic rock. (pl. 43. No. 2). These paintings are in allusion to the Christian initiation, and have some analogy with the decorations on the pagan tombs where scenes are represented alluding to the initiation rites of the mysteries which conferred on the defunct the right of eternity.

Later on, we find the principal crypts decorated in the Byzantine style of painting. An example of this may be seen in plate 15.

Sculptures. (1)

It seems to have been a very general custom amongst the wealthy early Christians, and those who could afford it, to bury their dead in marble sarcophagi, as we see in the Catacombs of Priscilla, and of Domitilla. But as these sarcophagi had to be engraved outside the catacombs, no person dared to develop in the bas reliefs, symbols as in the paintings. We therefore see them striated with perhaps a lion's head or with pastoral subjects or those of the chase. Very rarely do we see any isolated Christian subjects such as the Good Shepherd, the Fisherman of the Gospel, Jonah and the whale, the Miracle of the loaves and fishes, the Orante, or others.

(1) See my *Notiones*. Vol. II. part. 3.

After the peace of Constantine, on the contrary we find repeated on the sarcophagi nearly all these subjects, or others entirely new (pl. 16). The change in the condition of the Church, and the state of men's minds generally imparted a joyous tone to the triumph achieved. Henceforth all the cycles sculptured, whether from the change undergone, or from the introduction of new elements, in a great measure lost their funereal character, and became instead a triumphant hymn of the Church, to the glory of the risen Christ.

Above all we notice the scene of Christ enthroned with the Twelve Apostles, in judgment. The Saviour's visage and majestic attitude reflect the beauty of the statues of Apollo ; the sky serves for His footstool.

The finest collection of these Christian sarcophagi is to be seen in the Lateran Museum, though there are a few still in the Catacombs.

The sarcophagus reproduced on plate 17 is one of the most complete as regards the signification and character of this kind of sculpture. To the left, the spectator sees a representation of the Creation of Eve, the Triune Creator appearing under the symbol of three bearded men, alike in aspect ; then comes the Fall, and the promise, symbolized by the gifts of a sheaf of corn and a lamb presented by the Saviour. There are also symbols of the Eucharist ; the Resurrection

of Lazarus, the Adoration of the Magi who point to the star above the head of the Divine Infant, the giving of sight to the man born blind ; Daniel in the den of lions, the Repentance of Peter, his arrest, and the miracle of the spring of water done by him.

With regard to the statues of the first century, the Good Shepherd is the only one made, the best example of which is that represented on plate 18.

Furniture of the Tombs. (1)

The funeral furniture collected in the museums or preserved still in the Catacombs, consists of small objects not always perfect.

We might say that as a general rule the first Christians did not put jewellery on their dead. The few articles of that sort which have been found are some gold finger rings and some bracelets of base metal, but these form an exception which only confirms the rule. More numerous are the glass phials filled with perfumes, and sometimes with the blood of a martyr. Lamps, glass cups which served perhaps at the funeral banquets, and must have had a special importance, as they were ornamented with figures in gold representing the image of some person, perhaps of the defunct, whom the survivors wished a place at the

(1) See my *Notiones* Vol. I part. I. Vol. II. part. III.

heavenly banquet. Or it may have been the image of some saint, especially of an Apostle or perhaps some symbol of the cemeterial cycle.

A figure of great importance is that of Peter who like Moses strikes the rock, causing the water to flow.

This is the Moses of the New Law and Chief of the Christian people (pl. 19).

Added to these is an infinite number of small objects in terra cotta, and mosaic; pieces of ivory, money, and other things, found in the galleries dating especially from the Constantine epoch.

IV.

The cemeteries in the Vicinity of Rome.

A great number of cemeteries exist around Rome although only 25 are officially known. These form little groups corresponding to the different ecclesiastical regions into which the city was divided. In each region there is one, — sometimes more — “title” as they are called with the corresponding church.

Most of these churches had been founded in the house of some Christian patrician, and to each title one or more cemeteries were assigned. Thus the Cemetery of S. Calixtus was a dependance of the Pope’s title; that of Domitilla a dependance of Fascioli; S. Sebastian of Bisante, and so on. The title corres-

ponded to the actual parish, and the clergy of each title administered the respective cemetery. The papal Cemetery of S. Calixtus was administered by the premier deacon of the Church.

Our object is not to describe all the different cemeteries here, but we will give some indications respecting the principal ones, and the most famous of Subterranean Rome,

Cemetery of Priscilla (1).

This is one of the cemeteries of Apostolic origin, and it derives its name from the mother of the Senator Pudens in whose house — according to tradition, — S. Peter received hospitality. The topographical documents, and the calanders point to this locality as the burial place of Praxedes and Pudentiana daughters of Pudens, and also of Aquila and Priscilla, the “ fellow workers ” of S. Paul. (Rom. XVI. 3-5). De Rossi has discovered the ties of parentage between these latter and the Acilii Glabriones who were interred in this cemetery. In the beginning these catacombs had two centres : the region called *Arinario* to which it appears a subterranean church, and the region of the Acilii were

(1) See my *Cimiterio di Priscilla* which will shortly be published.

annexed. Under this cemetery extends another system of corridors, of which the centre is an immense network formed by two galleries running parallel to one another. These are very lofty and are traversed at right angles by more than twenty passages.

The presence of some ponds and the abundance of water in this place, joined to the antiquity of the necropolis might lead us to recognize in this locality the Ostrian Cemetery, the *sedes* of S. Peter and the Cemetery of the Fountains of S. Peter. All these memorials would be identified with the Cemetery of Priscilla, or they would be as it were appendices of it. But in truth it is the contrary; the Ostrian Cemetery is totally distinct from that of Priscilla; the *Sedes* of S. Peter is nearer to the city, and more than half a mile distant from the Cemetery of Priscilla. The Cemetery of the Fountains of S. Peter is indicated sufficiently in the *Martyrologies*, and by S. Marcellus, on Via Nomentana (1).

In the region of the Arenario we have a very rare example of a cemetery constructed in a quarry of pre-existing tufa. The side walls of the subterranean, weakened by the loculi hollowed out in them were covered and sustained by mason-work, and there

(1) See my articles in the *Romana Tellus* of 1912, 1913. Rome. Library of the Propaganda. Piazza Mignanelli.

are still many tombs intact here, generally closed in by tiles. The inscriptions are nearly all painted with red lead (pl. 20), the characters of which resemble those of the Pompeian Programmes, and show by laconism that they are evidently of the II. century. De Rossi noticed here in the paleo-graphic beauty of the inscriptions cut in the marble, a type of letters of a characteristic form which he called priscillian. These suggest the existence of a lapidary's school, for they embrace a period of nearly a century.

As to the formula it is the same in every region of the cemetery: interesting and rich in dogmatic allusions.

The paintings however, form the most important monuments. The Greek Chapel (pl. 21.22. 23) (so-called from two inscriptions in Greek, found here) presents an admirable cycle of symbolical paintings respecting the revealing and the birth of the Messiah; the intervention of the Almighty Power in the salvation of souls, and the Eucharistic mysteries.

We find here the most antique picture of the Epiphany in which the Three Wise Men appear, thus confirming the traditional number. The most important however, of all these frescoes is the *Fractio Panis* (breaking of bread) (pl. 24), where we see the symbolical character of the elements of the Eucharist precised by two fishes and seven baskets of bread, recalling the fragments gathered up after the banquet.

There is however besides the symbolical element, a real element in the table around which, five men and woman are seated. The place of honour at the right end, is filled by a bearded man who breaks the bread marked with the cross, while in front of him is a wine vessel with handles. One might say that it is a reproduction of one of those scenes when the Apostles on entering a house, consecrated the bread and wine, and distributed them to the members of the family.

In the Arenario there are other remarkable frescoes, and first, the oldest picture of the Virgin with the Prophet Isaiah standing before her, and pointing with the index finger of his right hand to a star which appears above the head of the Infant Jesus whom His mother Mary strains to her bosom. (pl. 26. 27). It is the prediction of the coming of the Messiah under the figure of a bright light, the realization of which is there portrayed at the side. This painting is attributed to the close of the II. century. Another important picture of the same period is the Annunciation of the Blessed Virgin. To the III. century is a painting unique of its kind: it represents a young girl taking the vows (pl. 28).

In the region of the Acilii (pl. 29) we see mosaics almost completely destroyed. According to some authorities, the tomb of Pope Marcellinus should have been here in the principal crypt where the various inscriptions of the Acilii are collected. This crypt

occupies the place of an ancient pond which belonged to a villa built above. But the most interesting part is the addition made during the reign of Diocletian, where the body of the martyr S. Crescentius was deposited. The walls near the entrance are covered with rude inscriptions, traced by pilgrims who invoked the prayers of the local martyrs. One of these says : " Save me S. Crescentius, my light ". Another names the " Blessed Priscilla ".

We descend to this region by an antique stairs of the basilica of S. Sylvester (pl. 30). This basilica was destroyed to its very foundations, as soon as it was discovered, but it has now been reconstructed. Some popes are interred here ; also the martyrs Felix and Philip, sons of S. Felicita, whose names are cut on the base of a column, now in the Louvre, Paris.

Cemetery of Domitilla.

The grand Cemetery of Domitilla is situated at the first mile on Via Ardeatina, and on the R. side of the road. It was founded by Flavia Domitilla a relative of Domitian, towards the close of the first century. The original nucleus was an ample and grandiose gallery covered with very fine stucco work and adorned with frescoes exquisitely executed. Here is an abundance of ornamentation of a classic style : winged cherubs, birds, rural scenes, etc.

But there are also representations of the Christian belief : Daniel praying in the den of lions ; Noah in the ark, and the Dove with the olive branch, the Messenger of Peace ; the charming figure of the Good Shepherd who seems to take possession of the place, and to make himself the inspirer of Christian art in its cradle.

The entrance is a truly monumental construction in brick work, pierced in the side of the hill which slopes gently down to the road, very visible to the passer-by. In front and at the sides, a *schola* was built later on : a sort of vestibule with seats for the *agapes*, a well, and a cave. (pl.32). There are also two cemeterial chambers, one of which is decorated with pretty paintings in the Pompeian style.

Here is the monumental gallery mentioned above at the end of which is developed the greatest necropolis of Ancient Rome. There are however several centres each one of which gives birth to a special region. The most remarkable is that called the Region of Ampliatus which remounts to the Apostolic age, where towards the end of the IV. century the basilica in honour of the local martyrs Nereus and Achilleus, and S. Petronilla the daughter of S. Peter was built.

This basilica (which is semi-subterranean, is divided by three naves) has been intelligently restored and is now a museum, and one of the principal attractions of the Cemetery of the Flavians.

Some of the original columns of the *Schola Cantorum* still remain, and in the apse are the *mensa* of the *Oleorum* and the niche for the episcopal throne, in front of which is the tomb of SS. Nereus and Achilleus. This is surmounted by an altar. One column of this altar, which was found with some fragments of a marble grating, has the name of Achilleus, and the scene of his decapitation, sculptured on it.

The latest explorations have revealed the existence of a chamber where the altar is erected. This chamber was furnished with 3 tombs, those (as it is believed) of the said three martyrs. The chamber was destroyed when the basilica was re-constructed, and when the pavement had been transformed and divided into three contiguous *formes*.

Among the inscriptions fixed in the walls are those of the Readers of the Fasciola "title" in whose custody the cemetery and basilica were placed. There has also been found a remarkable fragment of the inscription composed by Pope Damasus for the two martyrs Nereus and Achilleus.

The present entrance is through the catacomb.

There is a celebrated painting exactly behind the apse, representing the defunct Veneranda being introduced by S. Petronilla into the Garden of Paradise. From this place we arrive at a very ancient region called after the Flavia Aurelii *gens* where, in a gallery adjacent to the basilica, the inscription of a cer-

tain Flavius Labinus and of his sister, was found. They were either members of the Flavian family or formed part of their household.

There is a quantity of paintings of the III. and IV. centuries in these regions; the Virgin and Child adored by the Magi, appears repeatedly, as also the Saviour surrounded by His Apostles. S. Peter and S. Paul are always distinguished from the others, either by the places they occupy, or by their iconographic type.

Very interesting also are the paintings which show the existence of burial societies constituted among members of the same trade or calling, like the corporations of arts and metiers which flourished in Italy in the time of the Italian Republics.

Prof. Marucchi some years ago, at the desire of the Sacred Archaeological Commission, compiled a scientific and complete description of the Cemetery of Domitilla, as a sequel to the *Roma Sotterranea* of De Rossi.

Cemetery of Calixtus. (I)

This is the largest of the Roman cemeteries, and was administered specially by the premier deacon of the Church, for it was a dependance of the "title" of the pope himself.

(1) For further details of this cemetery see my work *Le Cimetière de St. Calixte*. Rome, 1909.

Its present condition corresponds with its probable state after the peace of Constantine when all the adjacent cemeteries were connected with one another, thus forming one grand necropolis.

This first nucleus of the cemetery was a piece of ground belonging to the Christian Caecilii, who transformed the spot into a burying place, and gave it to the Church, about the end of the II, century.

This ground was extended, and in the latter part of the I. century put in communication with another smaller cemetery called that of Lucina, which it appears was the property of the Pomponii, and in the middle of which was the tomb of this noble family.

During the Diocletian persecution other cemeteries were constituted namely that of S. Sotera, not yet identified, that of SS. Marcus and Marcellus, and those of Balbinus and Basilus.

The Cemetery of S. Marcus was added after the Peace of the Church.

The region of Lucina is very well known on account of its paintings of classic *genre* and their dogmatic signification. It is there we find the most ancient symbol of the Eucharist, namely, two fishes placed beside two baskets filled with bread, with which appears a cup of wine. (pl. 34). The Eucharistic elements could not be represented in a clearer or more natural manner. We find here also the most ancient representation of the baptism of Jesus. Here a certain Lucina

{who bore the same name as her ancestress who founded the cemetery), deposited the body of Pope S. Cornelius who suffered martyrdom during the persecution of Gallus and Volusianus (251). In the VI. century the tomb was ornamented with Byzantine paintings, from which we get an idea of the most antique pontifical vestments, after the miniatures of the Alexandrine Chronicle of the V. century. The figure of Cornelius here, is close to that of S. Cyprian, for liturgical reasons, and this leads us to conclude (according to the author of an Itinerary called "De Locis Sanctorum Martyrum") that the holy bishop of Carthage was also interred here. The inscription of Cornelius was one of the very rare ones which have the title of Martyr (pl. 35. No. 4).

What constitutes the great importance of the region of the Caecilii is its cycle of eucharistic paintings the most complete in all the catacombs. These paintings in connection with those symbolizing Baptism the Resurrection, the General judgment, and the Refreshing of all things, have been specially studied by De Rossi, and later, and more exactly by Mgr. Wilpert who has attributed them to the second half of the II. century.

The dogmatic importance of these frescoes has given to the chamber which they decorate, the name of the Chamber of the Sacraments. (pl. 7. 8. 11. 41. 42. 43).

The Chapel of the Popes is situated in the centre of this region (pl. 36. 37) ; De Rossi calls it " the most venerable spot in Rome after the tomb of S. Peter ". In fact the walls of this crypt have served for the sepulture of 9 popes, besides other bishops and high personages. The place has been witness of the cruel violence exercised by the soldiers during the persecution of Valerianus, and it is probable that Pope Sixtus II. was arrested and decapitated on this spot, though according to some antiquaries this happened in an edifice built above, and recently restored by the Trappist monks who are the custodians of these catacombs (pl. 38).

The following is a list of the popes interred in this crypt :

S. Pontianus. (231-235)	Martyred under the Emp. Maximinus		
S. Anterus. (41 days pope)	»	»	» Diocletian
S. Fabian. (236-250)	»	»	» Decius
S. Lucius. (251-254)	»	»	» Valerian
S. Stephen. (255-257)	»	»	» Valerian and Gallienus
S. Sixtus II. (257-258)	»	»	» " "
S. Dionysius. (259-267)	»	»	» Claudius II.
S. Felix I. (269-274)	»	»	» Aurelian
S. Eutychianus. (275-283)	»	»	» Diocletian.

The inscriptions (in Greek) of Pontianus, Anterus, Fabianus, Lucius, and Eutychianus (pl. 35. Nos. 1, 2. 3, 5. 6) have been found though broken in many pieces. Nos. 1 and 3 have been added to them at a later date, perhaps after the Peace of Constantine, with the *sigil* or seal of the martyr, thus : MPT - Martyr.

The inscription of Pope Pontianus was found only 4 years ago and is proved by the recital of the *Liber Pontificalis*, according to which, this pope was condemned to the galleys and transported to Sardinia, where he suffered martyrdom by being beaten to death with clubs. Nevertheless by the care of S. Fabian, his remains were brought to Rome and interred here.

The tomb of Sixtus II. was adorned with two inscriptions in verse, by Pope Damasus, one of which has been found, but in 128 pieces. However it has been put together again and restored to its place.

The crypt of S. Cecilia adjoins that of the popes (pl. 39. 40) During the time of the pilgrimages it was a place of great veneration and was originally ornamented with mosaics, afterwards with paintings of a classical style, and still later by those of the Byzantine type (pl. 15).

Another important crypt is that of S. Eusebius who was pope in the time of Maxentius and was a victim of the cruelty of that Emperor. An inscription by S. Damasus, reproduced by Pope Vigilius (537-555) attests that S. Eusebius on account of the disorders caused by the schism of Heraclius, was treated as a heretic, exiled, and left to die on the Sicilian shore. This chapel nevertheless was one of the most splendid in the catacombs ; the walls and the vault of the arcosolia were covered with marbles in polychrome, and with mosaics.

For examples of other crypts and other paintings see plates 44. 45. 46.

A considerable number of inscriptions have been described by De Rossi in three large volumes (folio). Wilpert has recently published another smaller one, but there is still a region called that of SS. Marcus, Marcellus and Damasus inedited.

Above these catacombs the ruins of a palace or villa residence have been discovered in which there were some ponds which supplied the baths. These ponds were dried, and transformed into an open air burying ground' Not far from this is the famous little temple of the god *Rediculus*, or the god of the return journey, built on the occasion of the retreat of Hannibal on Capua.

Plate 31 represents a well cistern which certain writers have mistaken for a baptistery.

Cemetery of S. Agnese. (1)

This cemetery was made about two miles outside the city on the left hand side of the Via Nomentana, by enlarging an ancient hypogeum which belonged to the Christian Septimii, of the time of Trajan and

(1) Armellini: Il Cimiterio di S. Agnese. D. Ub. Giordani. Il Prediolo di S. Agnese.

Hadrian. To this was joined another hypogeum, equally of the II century, the proprietors of which were members of the *gens Clodia*, as proved by the inscriptions found on the spot. It is difficult however to decide to which of these two families S. Agnes belonged.

These catacombs are composed of three stories, and their development is divided into four different epochs. There are no paintings in the oldest part, but there is an abundant quantity of dogmatical inscriptions, and of funeral objects throughout, with many loculi intact. (pl. 47).

Pope Damasus honoured, with one of his most beautiful inscriptions in verse, the tomb of the martyred S. Emerentiana here. This was the sister of S. Agnes, and she was stoned to death while praying at her grave.

At the Peace of the Church a grandiose basilica was erected here, and according to the *Liber Pontificalis*, the edifice was due to the liberality of Constantine. It was restored by Pope Symmachus in the IV century, and afterwards by Pope Honorius. It enjoys the rare privilege of still preserving the body of the martyr after whom it is called.

Hard by this cemetery is a round monument which seems to have been an ancient baptistery, judging by its architectonic details. It is a rotunda surmounted by a cupola the drum of which rests on 24 granite

columns. The mosaics which decorate the niches, and the annular vault of the portico are partly simply decorative, and partly in allusion to the charge given by Christ to S. Peter as the law was given to Moses. Originally the building was used as a mausoleum, and is now called that of S. Constance, the sister perhaps of Constantine and wife of Hannibalus who died in Bithynia. Her remains were brought to Rome and deposited here. It is known that she inhabited a villa on the Via Nomentana at the *suburbium Constantini*.

The Cemetery of S. Agnes is in communication with another cemetery called *Cemeterium Maius*, to which De Rossi attributed the souvenir of the Ostrian Cemetery, where, according to the tradition S. Peter baptized his converts (pl.2).

Cemetery of S. Sebastian.

Advancing along the Appian Way, and passing the Catacombs of S. Calixtus, a little beyond which, leaving the Jewish Catacombs on the left, we arrive at the Basilica and Cemetery of S. Sebastian, on the right. Before the discoveries made by De Rossi, it was believed that here all the souvenirs of S. Calixtus were gathered together. In fact an inscription placed here in 1409 and still remaining, records this error.

The most important souvenirs of the place are the *Platonia* or the Apostolic Tomb (pl. 48) ; the tomb of S. Sebastian which gives birth to a new region in the cemetery, and a semi-subterranean crypt of the early part of the II. century. This latter is in the form of a little church which gave shelter to the remains of the illustrious martyr S. Sebastian, after whom the basilica is named. It is ornamented with a decoration in allusion to the Gardens of Paradise ; the tomb has an inscription by S. Damasus, and the pilgrims have scratched their names and their aspirations on it. That which names the House of S. Peter — *Domus Petri* — is remarkable, and leads us to suppose the Prince of the Apostles had his dwelling here. However that may be, it is one of the most venerable spots of Rome, and it is certain that at one time at least, the bodies of Peter and Paul reposed here. The *Platonia* has been visited by pilgrims of all times, and here S. Filippo Neri was accustomed often to pray.

S. Damasus (366-384) erected the basilica which for a long time was called *Basilica Apostolorum*, until the name was changed to Basilica of S. Sebastian.

ENCRAVINGS.

- No. 1. Ruins of the entrance of the Cemetery of Lucina on the Appian Way.
- » 2. Internal section of the entrance to the Maius Cemetery on the Via Nomentana.
- » 3. Souls represented in the Garden of Paradise. (Sec. III. Catacombs of S. Calixtus).
- » 4. Graphic reconstruction of the tombs of SS. Felicissimo and Agapito in the Cemetery of Praetextatus.
- » 5. Inscriptions cut on marble slabs, with symbols.
- » 6. Inscription of Abercius Bishop of Hierapolis (Sec. II. Lateran Museum).
- » 7. Cubiculum A6 in the Catacombs of S. Calixtus.
- » 8. Cubiculum A2 Cemetery of S. Calixtus.
- » 9. Painted Cubiculum in the Cemetery of Lucina (Sec. III).
- » 10. Jesus Christ crowned with thorns, by the soldiers. (Painting of the II century, Cemetery of Praetextatus).
- » 11. Eucharistic paintings in Cubiculum A3 (Sec. II. Catacombs of S. Calixtus).
- » 12. Eucharistic, and escatological paintings of an anonymous cemetery Via Latina.

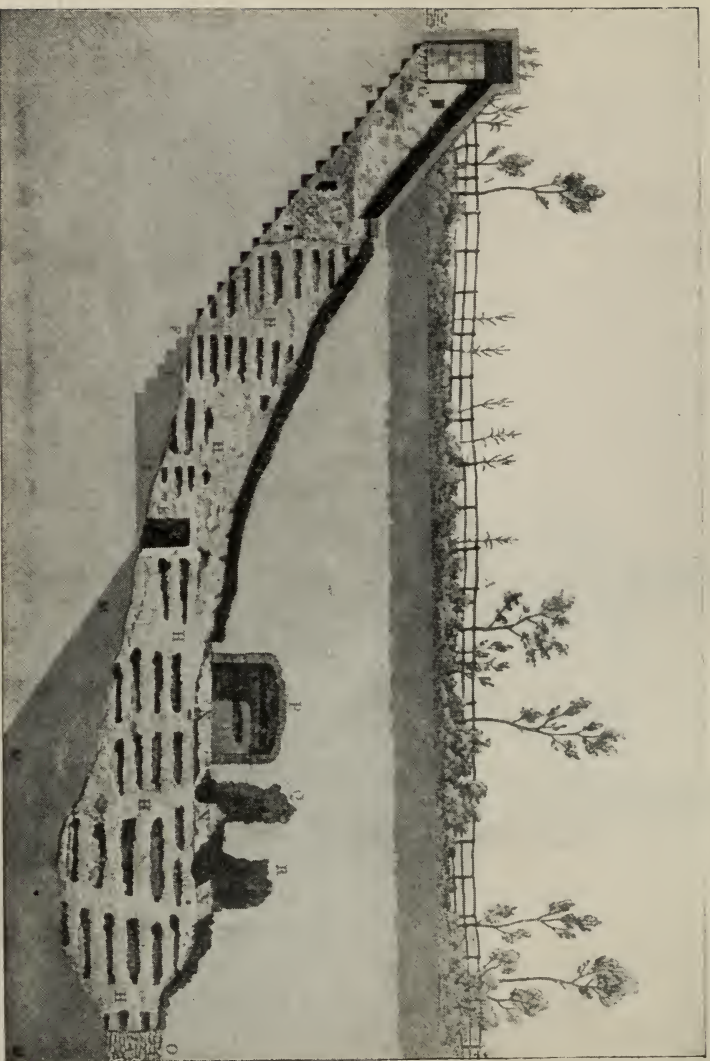
- No. 13. Tomb and arcosolio of a fruitseller (Catacombs of S. Calixtus).
- » 14. Madonna and Child (Sec. IV. Maius Cemetery).
- » 15. Byzantine painting of the IX century. In the Crypt of S. Cecilia.
- » 16. A Childs Sarcophagus. (Sec. IV Catacombs of S. Calixtus).
- » 17. Sarcophagus in the Lateran Museum. (Sec IV).
- » 18. Statue of the Good Shepherd (Lateran Museum).
- » 19. Bottom of a cup which served at a funeral banquet, and then was fixed in a loculus. It represents S. Peter striking the rock.
- » 20. Unopened tombs in the Cemetery of Priscilla
- » 21. Vestibule and entrance of the Greek Chapel (Cemetery of Priscilla).
- » 22. Greek Chapel. Right Apse. (Cemetery of Priscilla).
- » 23. Greek Chapel. Left Apse. (Cemetery of Priscilla).
- » 24. The *Fractio Panis* or Eucharistic Banquet. (First half of the II. Century Greek Chapel).
- » 25. Bridge steps constructed to approach the painting of the Madonna (Cemetery of Priscilla).
- » 26. The most ancient picture of the Madonna. (Beginning of the II century. Cemetery of Priscilla).

- No. 27 Position of the image of the Madonna with respect to the other decorations in the same tomb. (Cemetery of Priscilla).
- » 28. A young girl taking the vows.
(1) The Bishop imposing the veil. held by a minister.
(2) The Bishop points to Mary as a Model for the maiden.
(3) The Virgin in the attitude of an Orante.
- » 29. Principal Gallery of the Hypogeum of the Acilii Glabrioni (Cemetery of Priscilla).
- » 30. Basilica of S. Sylvester. Recently re-constructed.
- » 31. Well-Cistern, around which the last galleries of the Cemetery of Priscilla were made.
- » 32. Vestibule and entrance of the Flavian Gallery (Cemetery of Domitilla).
- » 33. Stairs in the Cemetery of Domitilla.
- » 34. The most ancient Eucharistic Symbols. (Early II century Crypt of Lucina).
- » 35. Epigraphs of Popes of the III century, found in the Cemetery of S. Calixtus.
- » 36. Chapel of the Popes (Catacombs of S. Calixtus).
- » 37. Chapel of the Popes and communication with the Chapel of S. Cecilia. (Cemetery of S. Calixtus).
- » 38. Basilica of S.S. Sixtus and Cecilia.

- No. 39. Chapel of S. Cecilia, and communication with the chapel of the Popes. (Cemetery of S. Calixtus).
- » 40. Tomb of S. Cecilia (Cemetery of S. Calixtus)
- » 41. Cubiculum Ab at the side of the entrance. (Cemetery of S. Calixtus).
- » 42. Eucharistic Consecration (Cemetery of S. Calixtus).
- » 43. Dogmatic paintings on the crypt of the Sacraments (Cemetery of S. Calixtus).
- » 44. Jesus as the Good Shepherd, and the beatified souls in the flock of the elect. (Cemetery of S. Calixtus).
- » 45. The Four Evangelists around the Saviour. (Cemetery of SS. Marcus and Marcellianus).
- » 46. Inscription of the Deacon Severus. (Cemetery of S. Calixtus).
- » 47. Catacombs of S. Agnese.
- » 48. Sepulchre of SS. Peter and Paul (*Patonia*) (Near the Catacombs of S. Sebastian.
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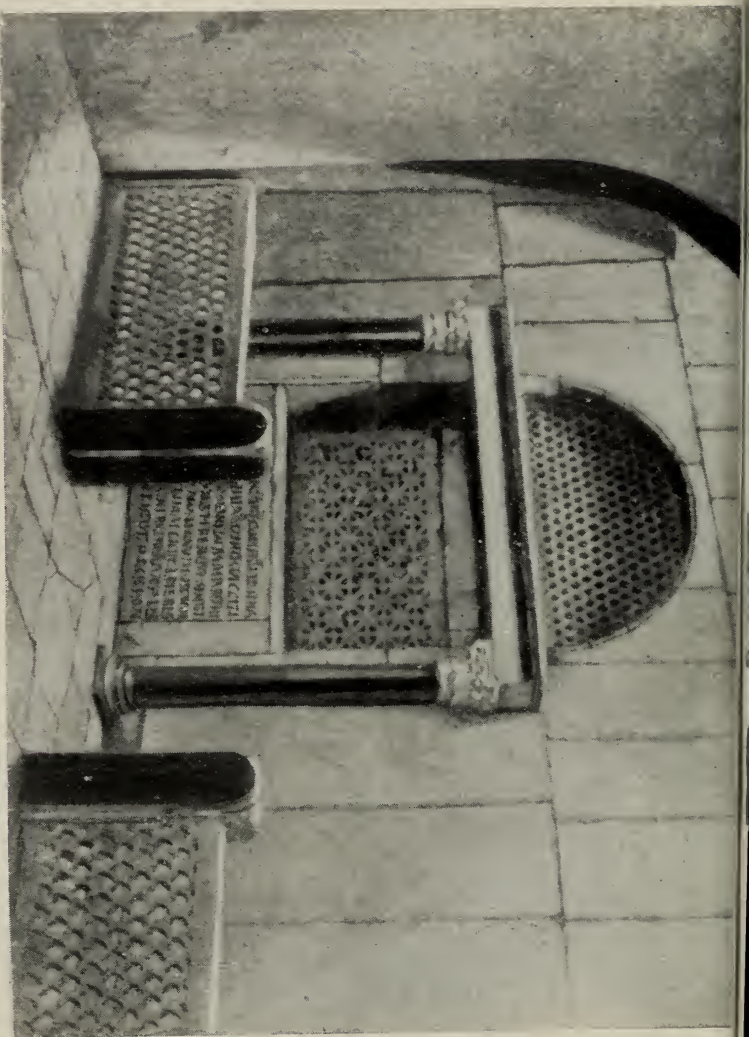
1. Rovine dell'ingresso del cimitero di Lucina sulla Via Appia Antica.



2. Spaccato dell'ingresso del *Coemeterium Maus* sulla via Nomentana.



3. Anime rappresentate nel giardino paradisiaco (sec. III, Cimitero di S. Callisto).



4. Ricostruzione grafica del sepolcro dei SS. Felicissimo ed Agapito
nel cimitero di Pretestato.

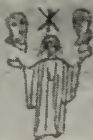
MAMMIAVS PEGIT
SIBI ET COCCI SUAE CORNE
LIAE ET FRATIBUS CONBE
MEN TIBVS



EPICITVS ET FELICIA PARENTES
FELICI FILIO DULCISSIMO BENEME
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VII DIE SVIII TE IN PACI



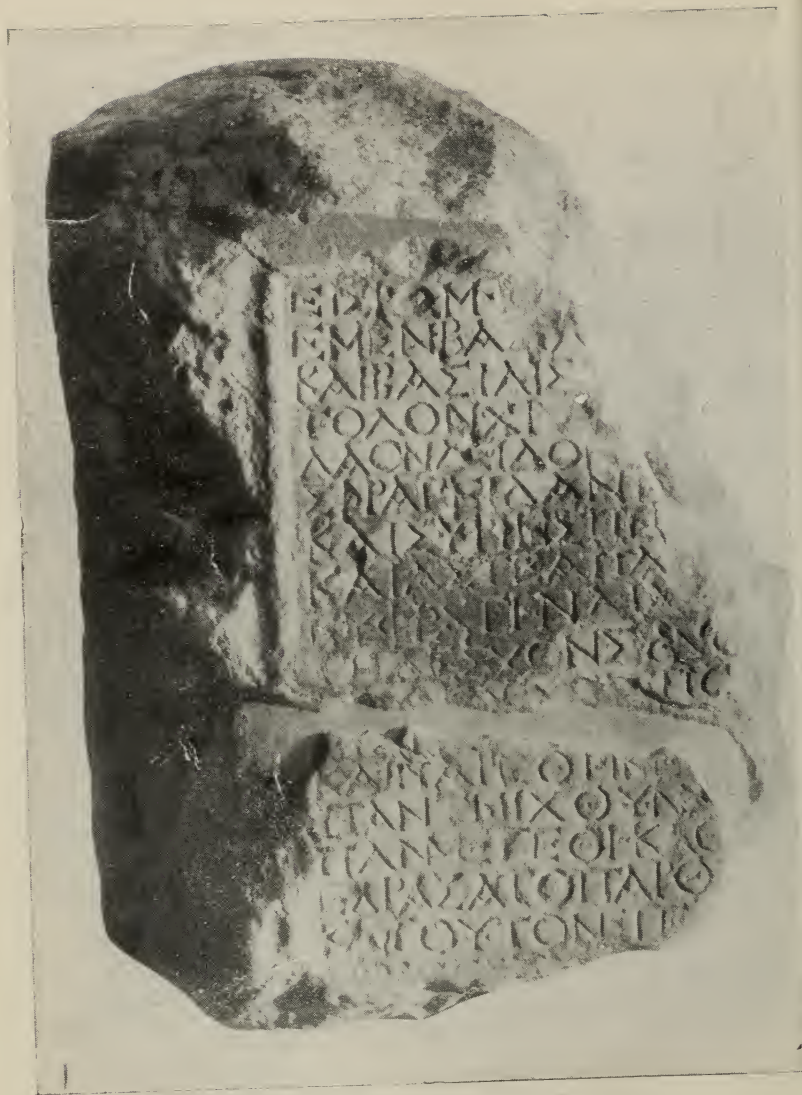
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TAS IN PACAE

LOCVS PRESBYTERI BASILITITVLI SABINE

5. Iscrizioni scolpite su lastre marmoree, con simboli.



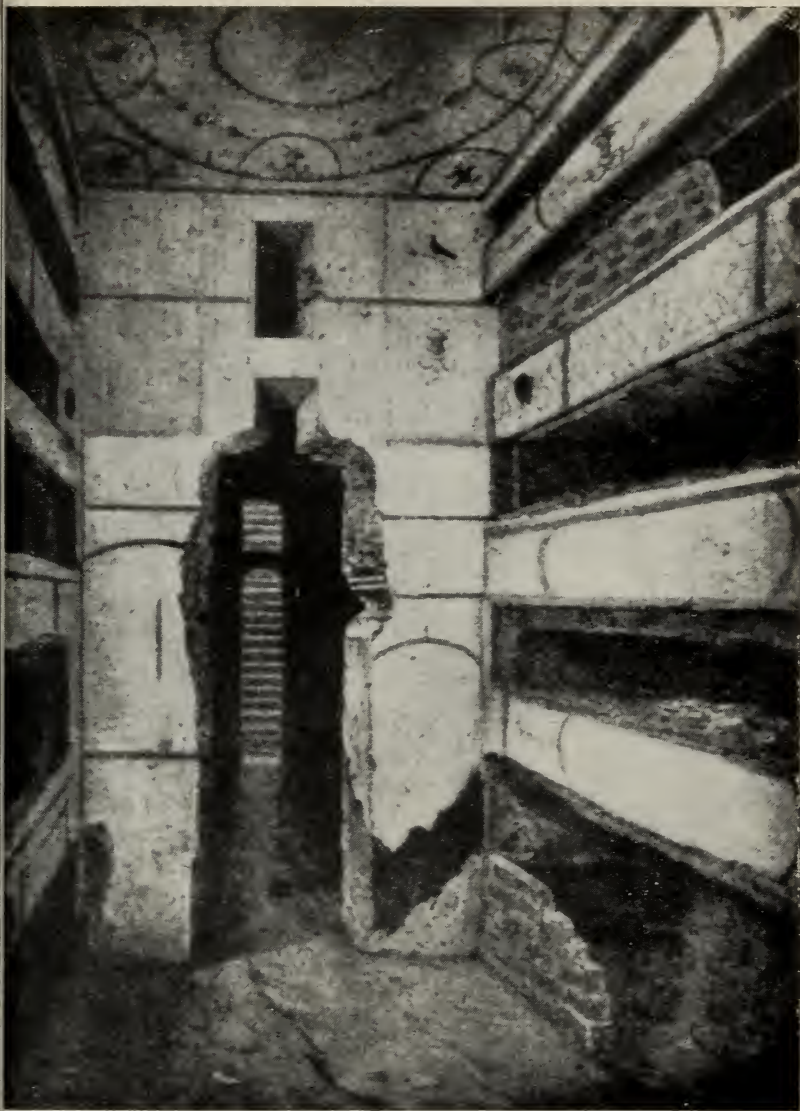
6. Iscrizione di Abercio, vescovo di Gerapoli
(sec. II, Museo Lateranense).



7. Cubicolo A6 del cimitero di S. Callisto.



8. Cubicolo A2 del cimitero di S. Callisto.



9. Cubicolo dipinto nel cimitero di Lucina (sec. III).



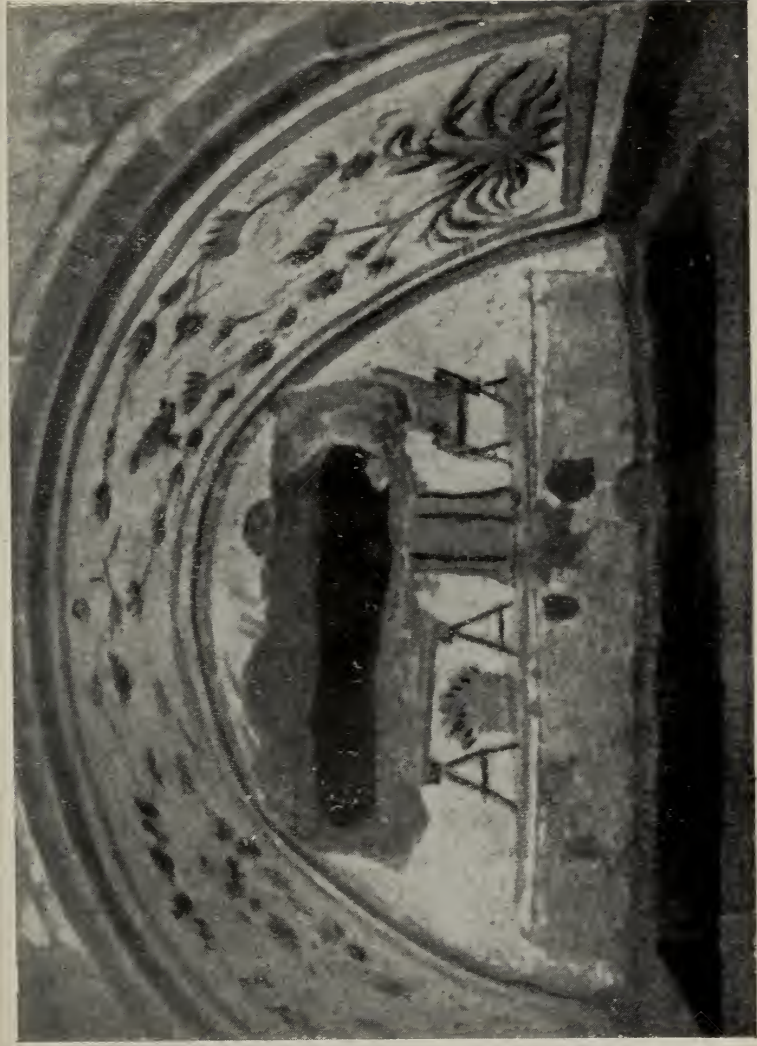
10. Gesù Cristo incoronato dai soldati
(Pittura del sec. II nel cimitero di Pretestato).



11. Pitture eucaristiche del cubicolo A3 (sec. II, Cimitero di S. Callisto).



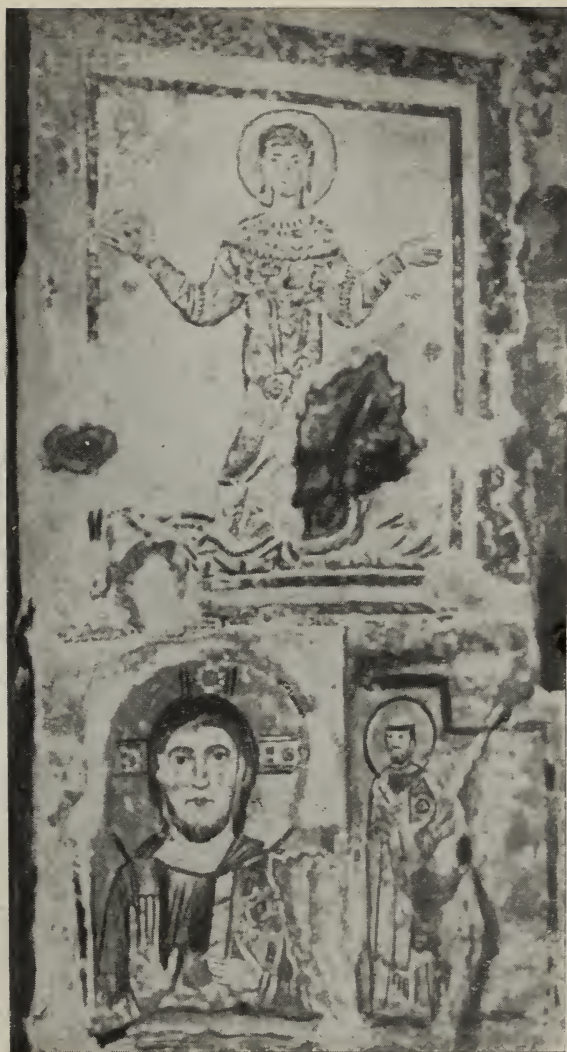
12. Pitture eucaristiche ed escatologiche di un cimitero anonimo della via Latina.



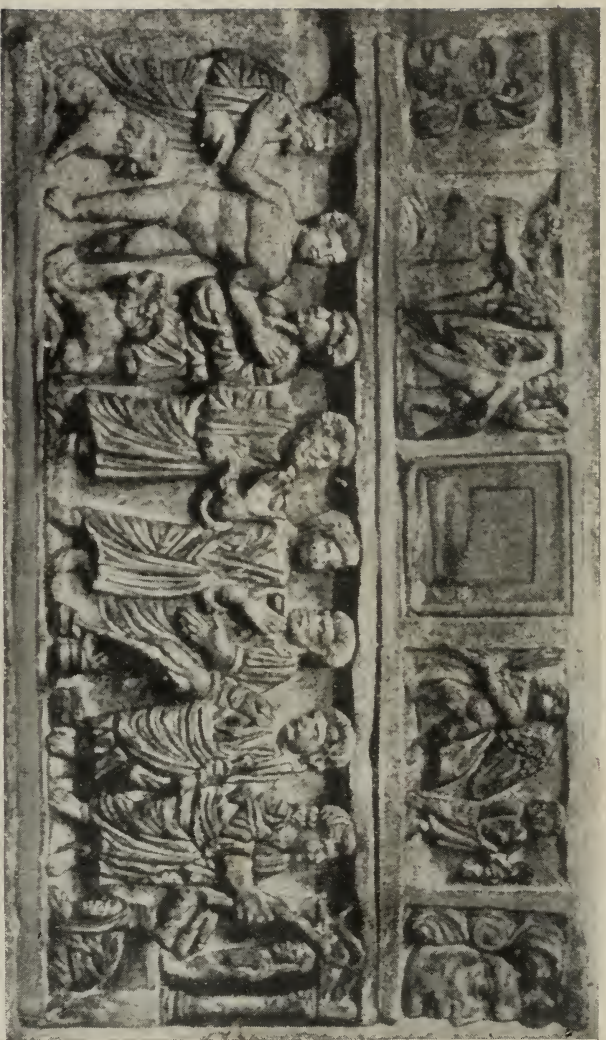
13. Tomba ad arcosolio di una erbivendola (Cimitero di S. Callisto).



14. La Madonna col divin Fanciullo (sec. IV, Coemeterium Maius)



15. Pitture bizantine del sec. IX
nella cripta di S. Cecilia.



16. Sarcophago di fanciullo (sec. IV, Cimitero di S. Callisto).



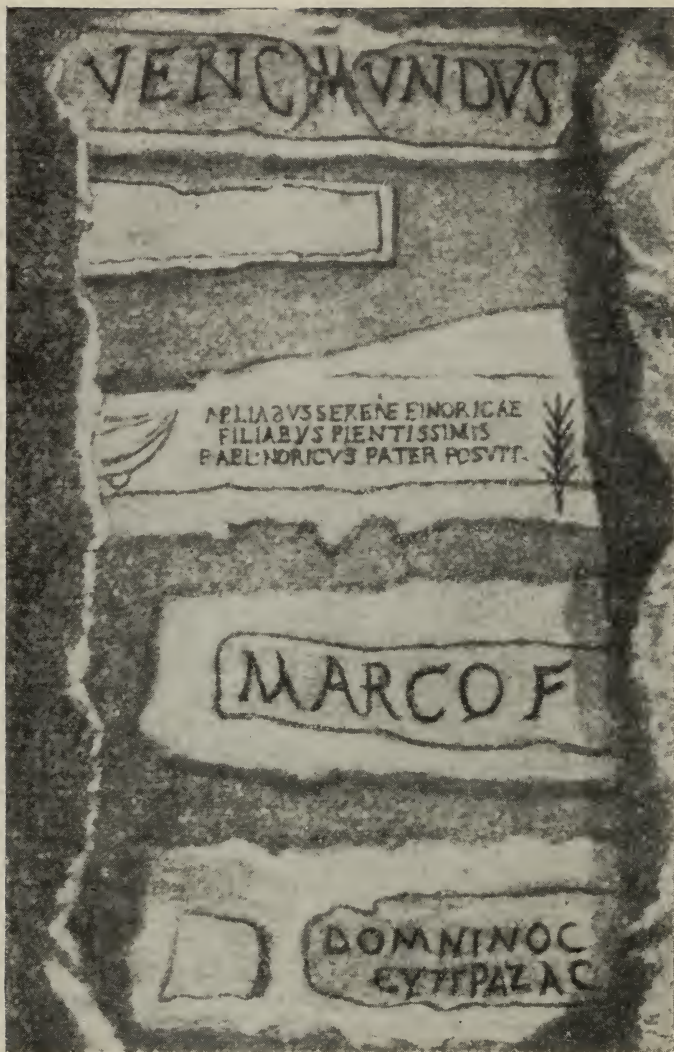
17. Sarcophago del Museo Lateranense (sec. IV).



18. Statua del buon pastore (Museo Lateranense).



19. Fondo di coppa servita al banchetto funerario
e poi impressa nella calce d'un loculo.
S. Pietro rappresentato come Mosè all'Oreb.



20. Tombe ancora chiuse nel cimitero di Priscilla.



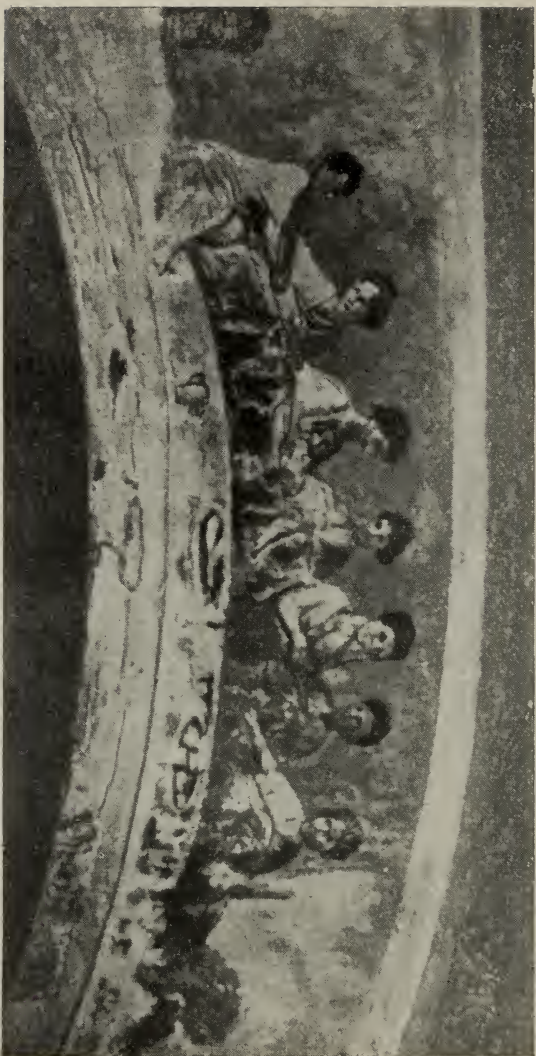
21. Vestibolo e ingresso della Cappella Greca
(Cimitero di Priscilla).



22. Cappella greca (Abside destra)
(Cimitero di Priscilla).



23. Cappella greca (Abside sinistra)
(Cimitero di Priscilla).



24. La *Practio panis* o banchetto eucaristico
(prima metà del II secolo, Cappella greca).



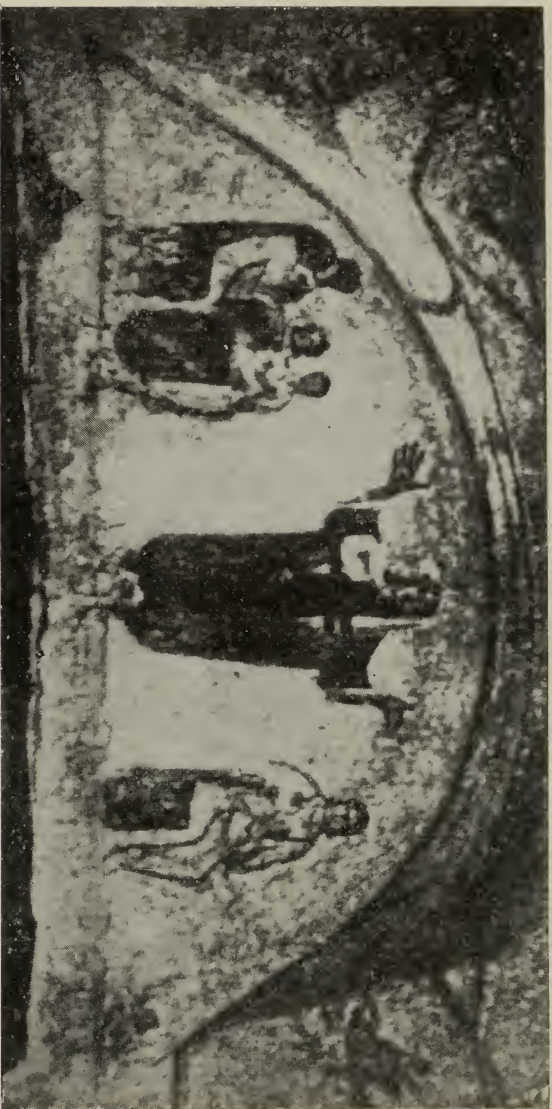
25. Ponte e gradini costruiti per avvicinarsi alla pittura della Madonna (Cimitero di Priscilla).



26. La più antica immagine della Madonna
(principio del sec. II, cimitero di Priscilla).



27. Posizione dell'immagine della Madonna rispetto alle altre decorazioni della stessa tomba.
(Cimitero di Priscilla).

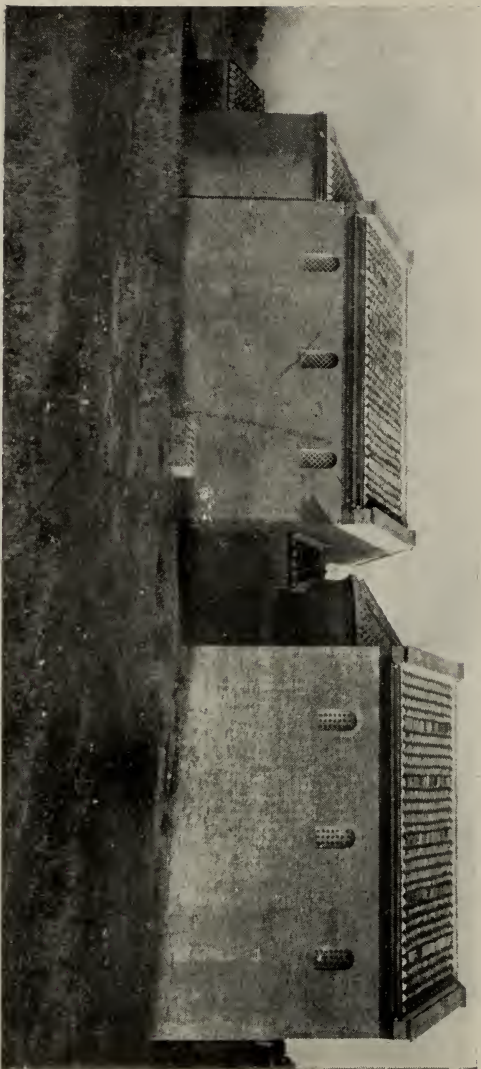


28. Vestizione di una vergine sacra

- 1) Il vescovo al momento di imporre alla vergine il velo sostenuto da un ministro
- 2) Maria indicata dal vescovo come modello alla vergine
- 3) la Vergine nell'attitudine dell'orante.



29. Galleria principale dell'ipogeo degli Acili Glabrioni
(Cimitero di Priscilla).



30. La Basilica di S Silvestro recentemente costruita.



31. Pozzo-cisterna

intorno al quale si svilupparono le ultime gallerie del cimitero di Priscilla.



32. Vestibolo e ingresso della galleria dei Flavi
(Cimitero di Domitilla).



33. Scala nel cimitero di Domitilla.

34. I più antichi simboli eucaristici (principio del sec. II, — Cripta di Lucina).



ΦΑΒΙΑΝΟΣ ΕΠΙΣΚΟΠΟΣ

3

ΕΥΤΥΧΙΑΝΟΣ ΕΠΙΣΚΟΠΟΣ

6

CORNELIVS MARTYR
E P

4

ΑΝΤΕΡΩΣ ΕΠΙΣΚΟΠΟΣ ΛΟΥΚΙΟΣ

5

ΠΟΝΤΙΑΝΟΣ ΕΠΙΣΚΟΠΟΣ

1

35. Epitaffi di papi del III secolo, sepolti nel cimitero di S. Callisto.



36. Cappella dei Papi (Cimitero di S. Callisto).



37. Cappella dei Papi e comunicazione con la Cappella di S. Cecilia
(Cimitero di S. Callisto).



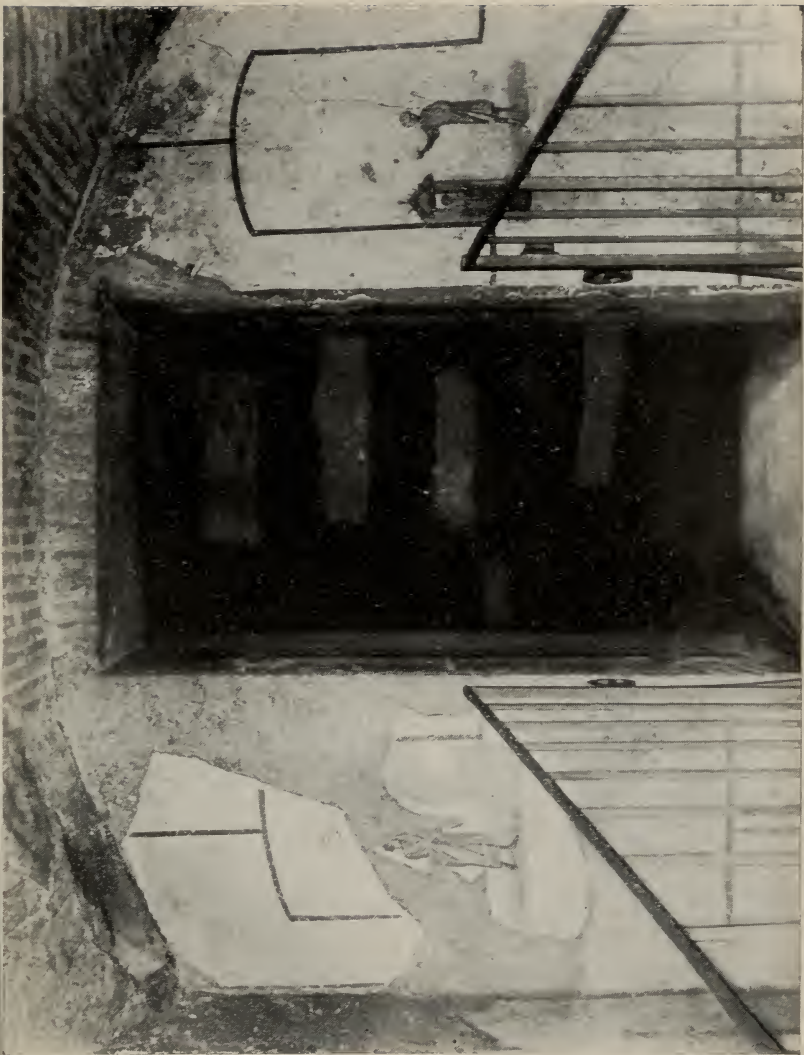
38. Basilica dei SS. Sisto e Cecilia.



39. Cappella di S. Cecilia e comunicazione con la Cappella dei Papi
(Cimitero di S. Callisto).



40. La tomba di S. Cecilia (Cimitero di S. Callisto).



41. Cubicolo A6 dal lato dell'ingresso (Cimitero di S. Callisto).



42. Consacrazione eucaristica (Cimitero di S. Callisto).



2

[...]



43. Pitture dommatiche dei cubicoli dei Sacramenti
(Cimitero di S. Callisto).



44. Gesù Cristo sotto l'aspetto del Buon Pastore
e le anime beate nel gregge degli eletti.
(Cimitero di S. Callisto).



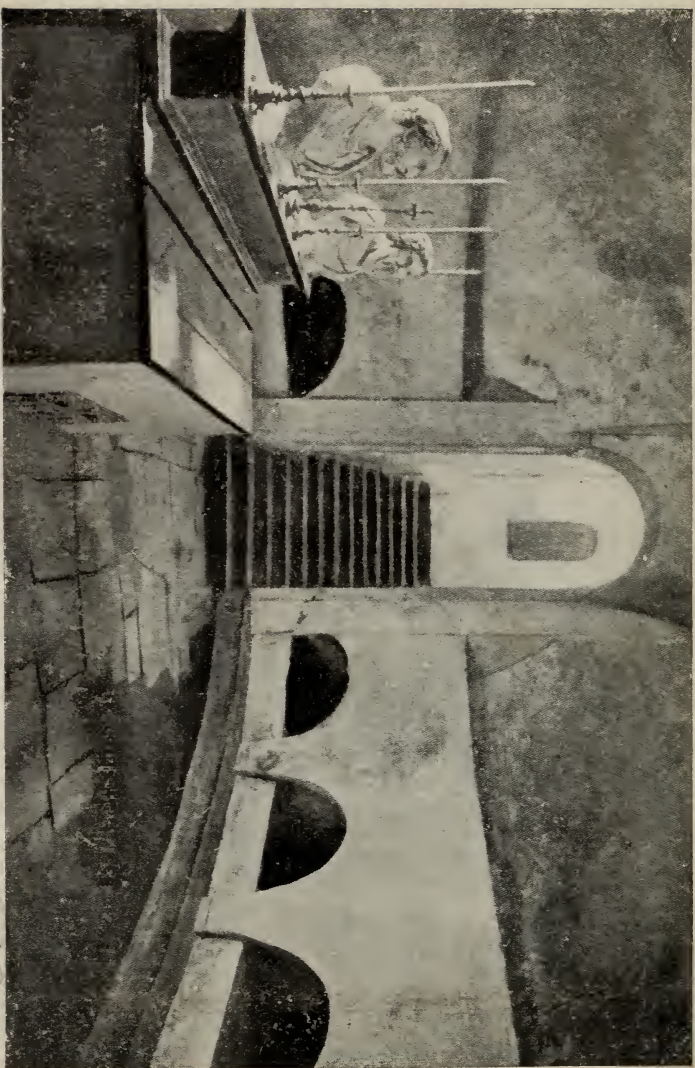
45. Pittura dei quattro Evangelisti ai lati del Salvatore
(Cimitero dei SS. Marco e Marcelliano).

SIBI VIVANT IN XPO VIVANT DIGNI
 IN S P S VIMARCE LUNDA GNV S
 SEBVS SEGTIVANSIONEM IN K EOVIE M
 TIBVS BOVEME MOROMES BRADGOSOME
 PERONCVITENPVSACTRIEVIDGSRV
 SEVERANICISARENIT SETIAMNIS ON
 REDDIDE VHHERRARV CIRCOK MEHS
 QVAMDOMS NVSGIMINACPTENTMETARIE
 INS SENATINCARNE M QVOD CORPVSAQVET
 HIC EST SEPVITVM DONEC RESVKN A EIBO
 OVIOVE ANIMV RAPVIT SIHITVSANEDOC
 CASTAMPV DICAMETIN VIOLABISTVIT
 OVA MOVE I TERV BOMESIRITAVIC IORVAREDDIT
 QVA EVIXIT ANNO SVIII DE MEIVS
 X VIVANT IN XPO VIVANT DIGNI

VM



47. Catacombe di S. Agnese.



48. Il sepolcro dei SS. Apostoli Pietro e Paolo (*Platonia*)
(presso le catacombe di S. Sebastiano).



BRIGHAM YOUNG UNIVERSITY



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DAMAGE

OCT 30 1995

DATE DUE

OCT 07 1997	NOV 22 2003
OCT 06 1997	DEC 08 2003
JUN 20 1998	
JUN 15 1998	
AUG 22 1998	MAR 25 2008
AUG 03 1998	MAR 05 2008
OCT 17 1999	
APR 17 1999	OCT 07 2013
MAY 03 1999	
MAY 09 1999	
NOV 09 1999	
OCT 21 1999	
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JUL 15 2000	
APR 15 2000	

